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Concert: Ithaca College Contemporary Ensemble

Jorge Villavicencio Grossman

Ithaca College Contemporary Ensemble

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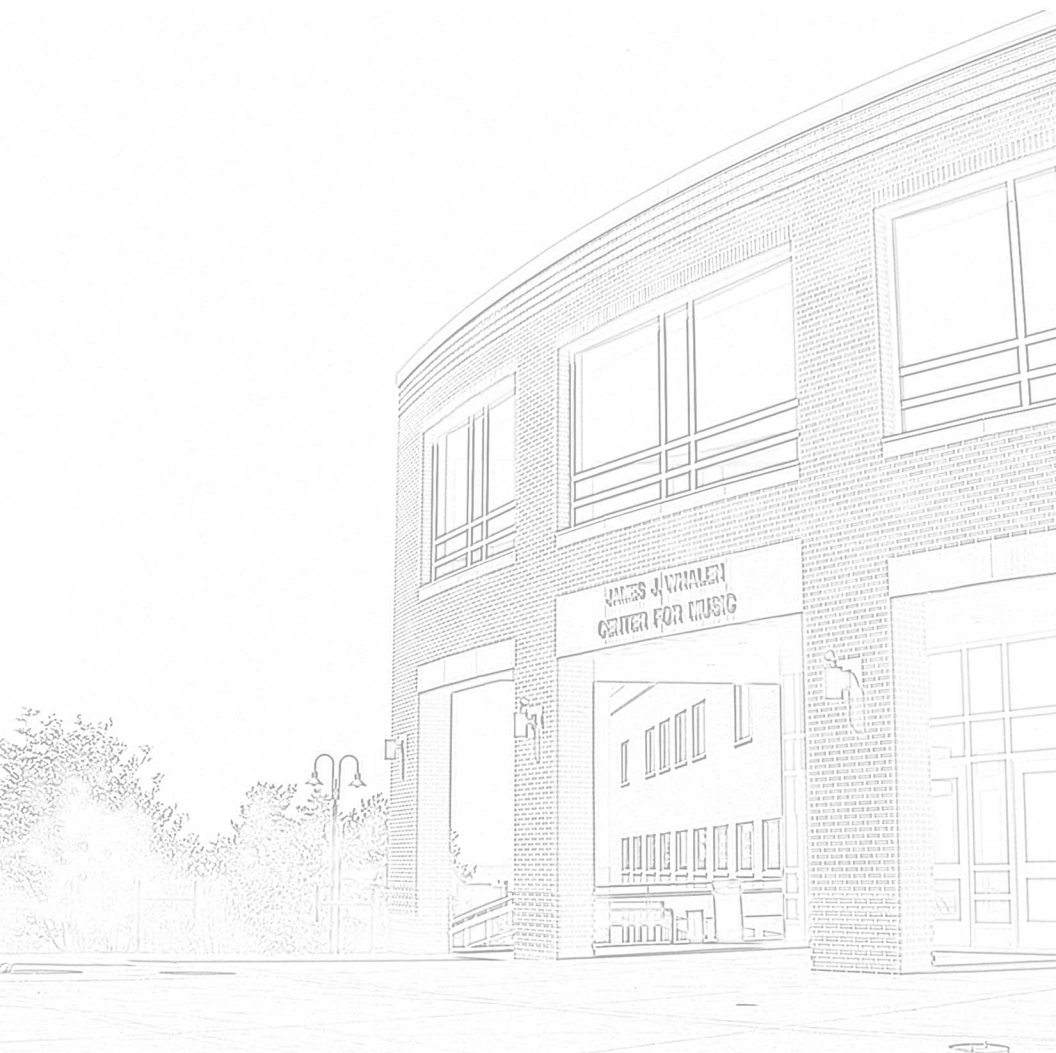
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Ithaca College Contemporary Ensemble

Jorge Villavicencio Grossmann, director

Hockett Family Recital Hall
Tuesday, November 17th, 2015
8:15 pm



ITHACA COLLEGE

School of Music

Program

Time is a Cage (2008)

*Calvin Wiersma, violin**

Suzanne Farrin

Realidade e Imagem (2015)

Jorge Villavicencio Grossmann

*Patrice Pastore, soprano**

*Wendy Mehne, flute**

*Richard Faria, clarinet**

*Steven Mauk, saxophone**

*Kim Dunnick, trumpet**

*Sara Haefeli, cello**

Taylor Katanick, percussion

*Jorge Villavicencio Grossmann, conductor**

Sonate en forme de Preludes (2008)

Steven Stucky

I. (Accords brisés - Broken Chords)

II. (La Danseuse perdue en pensées - The Dancer
Lost in Her Thoughts)

III. (Course de vitesse - Speeding)

IV. (Musiques nocturnes - Night Music)

V. (Jongleurs - Players)

VI. (Pierrot se cache dans les ombres - Pierrot

Hides in the Shadows)

VII.(Feux d'artifice - Fireworks)

*Paige Morgan, oboe**

*Alexander Shuhan, french horn**

*Carolyn Grossmann, harpsichord**

...cold and calm and moving (1992)

Beat Furrer

Marissa Mediati, flute

Jason Kim, violin

Rebecca Johnson, viola

David Fenwick, cello

*Rosanna Moore, harp***

Jorge Villavicencio Grossmann, conductor

* = Ithaca College faculty

** = guest performer

Program Notes

Suzanne Farrin, "Time is a Cage"

"Time is a Cage" is a meditation on each of the four strings of the violin and deals with the unsteady perception of time passing.

Composer Suzanne Farrin's "appealingly tart" (New York Times) sound has been brought to life by some of the great musicians of today, such as the International Contemporary Ensemble (ICE), Anthony Roth Costanzo, the Arditti Quartet, the American Composers Orchestra under George Manahan, the Locrian Chamber Players, Derek Bermel, Dan Lippel, David Schotzko, So Percussion, Vanessa Perez, Tanya Bannister, Mark Stewart, Antoine Tamestit and Steve Mackey.

Her works have been heard at venues and festivals such as Mostly Mozart, Music Mountain, Look & Listen, the Philadelphia Fringe, Alpenklassik, Music in Würzburg, Theaterforum (Germany), Town Hall Seattle, Carnegie's Weill Hall, Symphony Space, the Walker Art Center, and in South America at the Festival Nuevo Mundo (Venezuela), and Festival Música y Arte Sonoro (Argentina). She has been supported by organizations such as the Rockefeller Foundation, Meet The Composer, the Wachovia Foundation and Concert Artists Guild. She will compose an operatic monodrama for counter-tenor Anthony Roth Costanzo and ICE as part of the ICElab program in 2014.

Tim Page, the former classical music critic of the Washington Post wrote: "If you can imagine the dense, perfumed chords of Messiaen's piano music combined with the clangorous, insistent, near-pictorial tone-clusters of Frederic Rzewski's Winnsboro Cotton Mill Blues, you will have some idea of what Farrin's work sounds like. Yet it transcends its derivations to leave the distinct impression of its own."

Suzanne Farrin is currently Professor and Chair of Music at Hunter College after 10 years leading the Composition Department at the Conservatory of Music at Purchase College, S.U.N.Y. She holds a doctorate in composition from Yale University. Corpo di Terra (New Focus Recordings) is devoted entirely to her music, which may also be heard on the VAI, Signum Classics, Tundra and Albany Records labels.

Jorge Villavicencio Grossmann, "Realidade e Imagem" ("Reality and Image")

Scholar Horacio Costa says about the poetry of Manuel Bandeira: "Modernism was responsible for granting Manuel Bandeira (1886-1968) a new set of 'weapons' and tools with which to make and defend his life and poetry. His tragic sense of life is the most beautiful that Brazilian poetry has to offer and should not be confused

with mere singing of life's beauty. If Bandeira brags a little at his readiness to face death, he almost communicates an acceptance of death and dying that remains possibly the most crucial in Brazilian literature."

Based on Bandeira's *Realidade e Imagem*, my piece bases itself on the dualistic quality of the poem. In this poem, Bandeira describes an urban landscape where a skyscraper is reflected (or not?) in a mud puddle. This description serves as a metaphor of the author's conception of what is real and what is a mere reflection of reality. This duality is represented, in my piece, by the partition of the instrumental ensemble into two groups: the first group comprises saxophone and trumpet, which are positioned off-stage; the second group comprises the rest of the ensemble (including the solo voice), which remains on stage. The effect of this spatial arrangement is enhanced by the use of contrasting textures as well as polytempo and polymeter between the two groups.

Bio: <http://faculty.ithaca.edu/jvgrossmann/>

Steven Stucky, "Sonate en forme de Preludes"

Steven Stucky offers a double homage to Debussy, not only in the scoring of his piece but also in its form as a sequence of preludes. Like Debussy, he places his titles in parentheses, sharing "the conviction that their picturesque, programmatic aspects are secondary, even superfluous, to what really matters, namely impeccable technique and form." (One can dream.).

Perhaps the homage is even triple, for the entire work springs out of the complex seventh chords that are the basis of the first prelude, and that connect the music with Debussian—and more generally French—harmony. As Mr. Stucky has remarked on another occasion (writing about his recent orchestral piece *Jeu de timbres*): "If by 'French' we mean music that follows Debussy's example in prizing the rich harmonic sonority or the delicate instrumental effect for its own sake (as opposed to valuing it mostly for its logical function in the musical grammar), then I am happily a composer of 'French' music. Among my household gods are not only Debussy but also several other composers for whom sonority and color are not cosmetic frills but fundamental building blocks, including Stravinsky, Ravel, Varèse, Messiaen, and Lutosławski."

The first, originating prelude, belongs principally to the harpsichord, whose broken chords conjure up the tones of the horn and oboe, the former ending the movement with a brief foretaste of the finale. Next the oboe comes forward as soloist in a pensive dance, *Grazioso*, which is followed by a toccata of busy running on the spot, *Meccanico*, led by the harpsichord.

The centerpiece, is initiated by the oboe as a night bird, the horn later becoming another. One might be reminded of Bartók's

unpeopled nightscapes, and indeed of his symmetries, for now the work goes back over its traces.

The fifth movement is a second scherzo with the oboe and horn locked together in some juggling act, and the sixth balances the oboe's dance in having the horn move stealthily within a bass-register harpsichord canon. The finale, as with Debussy's second book of preludes, is given over to fireworks, which include a brief, scintillant Roman candle from the Debussy piece amid much dazzlement of this composer's own.

-Program Notes ©Paul Griffiths (for the world premiere April 24, 2004)

Steven Stucky, born in 1949, has an extensive catalogue of compositions ranging from large-scale orchestral works to a cappella miniatures for chorus. He is also active as a conductor, writer, lecturer and teacher, and for 21 years he enjoyed a close partnership with the Los Angeles Philharmonic: in 1988 André Previn appointed him composer-in-residence of the Los Angeles Philharmonic, and later he became the orchestra's consulting composer for new music, working closely with Esa-Pekka Salonen. Commissioned by the orchestra, his Second Concerto for Orchestra brought him the Pulitzer Prize in music in 2005.

Steven Stucky taught at Cornell University from 1980 - 2014 as Given Foundation Professor of Composition. In 2014, he joined the composition faculty at the Juilliard School. He has also taught at the Aspen Music Festival and School, the Eastman School of Music, and the University of California (Berkeley). A world-renowned expert on Lutosławski's music, he is a recipient of the Lutosławski Society's medal. He is a frequent guest at colleges and conservatories, and his works appear on the programmes of the world's major orchestras. Steven Stucky is the 2015-16 Karel Husa Visiting Professor of Composition at Ithaca College.

Beat Furrer, "...cold and calm and moving"

Beat Furrer outlines his composition "cold and calm and moving" in an associative sequence: "Four initial sentences of a Petrarca sonnet - images of solidification - are audibly perambulated - spiralling outwards from an imaginary centre - here movement is a displacement of perspectives, respectively a continual deformation of the initial constellation - the displacement of rhythmic, respectively harmonic constellations are perceived by the listener in the same way perspectives and lighting conditions continually change for a viewer walking through the inside of a church."

Beat Furrer was born in Schaffhausen (Switzerland) in 1954 and received his first musical training on piano at the Music School there. After moving to Vienna in 1975, he studied conducting with Otmar Suitner and composition with Roman Haubenstock Ramati at the

Hochschule für Musik und Darstellende Kunst. In 1985 he founded the Klangforum Wien, which he directed until 1992, and with which he is still associated as conductor. Commissioned by the Vienna State Opera, he composed his first opera *Die Blinden. Narcissus* was premiered in 1994 as part of the Festival "steirischer herbst" at the Graz Opera. In 1996 he was composer-in-residence at the Lucerne Festival. His music theatre work *BEGEHREN* was premiered in Graz in 2001, the opera *invocation* in Zürich in 2003 and the sound theatre piece *FAMA* in Donaueschingen in 2005. In autumn 1991 Furrer became a full professor of composition at the Hochschule für Musik und Darstellende Kunst in Graz. He has been guest professor in composition at the Hochschule für Musik und Darstellende Kunst in Frankfurt 2006–2009. In 2004 he was awarded the Music Prize of the City of Vienna, and in 2005 became a member of the Academy of Arts in Berlin. He was awarded the Golden Lion at the Venice Biennale in 2006 for his work *FAMA*. In 2010 his music theatre *WÜSTENBUCH* was premiered in Basel.

- Reprinted from Universal Edition.

Realidade e Imagem

O arranha-céu sobre no ar
puro lavado pela chuva

The skyscraper soars into the
clear air washed clean by the
rain

E desce refletido na poça de
lama do pátio.

and descends to its reflection
in a mud puddle in the courtyard.

Entre a realidade e a imagem,
no chão seco que as separa.

Between reality and image,
on the dry ground between the
two

Quatro pombas passeiam.

four pigeons go for a walk.